

The Musical World.

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ELL.—A full-length Portrait of Signor Costa, beautifully executed on stone by C. Baugnet, is just published by Boosey and Sons, 28, Holles-street, price 6s. Orders should be given immediately, to secure early impressions.

BIRMINGHAM MUSICAL FESTIVAL.

(From our own Reporter.)

BIRMINGHAM, SATURDAY, SEPT. 1ST.

The third concert on Thursday evening was better attended than the other two. The number of persons present were 2,370, and the receipts amounted to £1,422, being an increase of £530 19s. over the Thursday concert of 1852. This, I learn, is the largest sum ever received at any concert in any previous Festival. I cannot speak in very laudatory terms of the performance. The programme had some important pieces, but the execution was not always satisfactory. I never heard Beethoven's Pastoral Symphony with less feeling of enjoyment. The band were careless and the conductor indifferent. The first movement, *allegro ma non troppo*, was taken at a real *allegro* pace, and the sentiment of the music entirely spoiled. Mr. Costa certainly might plead in extenuation, that the disturbance in the body of the hall, caused by over-crowding, rendered it of no importance whether the symphony was played right or wrong; but, even when silence was restored, there was no desire made apparent to observe the directions of the composer. The fact is, the band was thoroughly done up, and Mr. Costa tired to death. And this can hardly be wondered at, considering the enormous amount of fatigue undergone in three days and two nights—to say nothing of the wear and tear of mind and body engendered by excitement and the endeavour to be equal to the occasion and expectation. The wonder would have been, if the band were up to the mark after so much harassing and labour.

Mr. Howard Glover's cantata, *Tam O'Shanter*, which obtained so eminent a success when produced at the New Philharmonic Society, under the direction of M. Hector Berlioz, had not entire justice done to it at the Birmingham Festival. I believe both band and chorus were anxious about it and did their best, and Mr. Glover himself conducted, while no singing of the kind could surpass that of Mr. Sims Reeves in the solos. A few more rehearsals, however, were wanted, and, these not being obtained, the performance did not go as smoothly as might be desired. The success of *Tam O'Shanter*, nevertheless, was decided. It was received throughout with genuine applause, and greeted at the end with loud and continual cheers, Mr. Glover being summoned to the platform from all parts of the hall after he had retired. This is no place for detailed criticisms; besides, your own opinions of the Cantata have already been declared in the *Musical World*. I may say, however, that *Tam O'Shanter* improves greatly after a second hearing. The idea is extremely happy and new, and the plan and design are admirable. The composer has with great felicity caught the characteristics of Scottish tune, and with almost equal felicity grasped the humor of Burns. In short, the cantata of *Tam O'Shanter* must be hailed as an original invention, and will no doubt prove the precursor of many works of the same kind—if poetry or poets can be found.

The first part of the concert concluded with a *Coro con Soli*, entitled "L'Invocazione all' Armonia"—a tuneful and well-written *morceau*, without the slightest pretensions—by His Royal Highness Prince Albert. The executants were Mesdames Castellan and Dolby, Signors Mario and Lablache. The band played the overtures to *Guillaume Tell* and *The Ruler of the Spirits*. The first was encoored, but the last was the best performance. The Birmingham public—at least those who attend evening concerts—are not over discriminating. There were only two encores besides the overture to *Guillaume Tell*—Mr. Costa's trio, "Vanne a colei," sung by Madame Grisi, Signor Mario and Mr. Sims Reeves, and the Scotch song, "Over the sea," by Miss Dolby. I observed nothing in the selection to demand special notice.

The performance of Friday morning was a mistake. It consisted of Beethoven's *Mount of Olives*, Mozart's *Requiem*, with selections from Händel's *Israel in Egypt*. The general impression was that the *Mount of Olives* might have been dispensed with, and that the *Israel in Egypt* should have been given entire. Certainly the performance was too long, and the curtailment of Händel's masterpiece obnoxious to severe criticism. The execution of the three works was, for the most part,

entitled to the highest praise. So perfect a performance of the *Requiem* I never heard, and perhaps Mozart's sublime inspiration had never before such justice done to it. The sensation it created was profound in the extreme. The selection from the *Israel in Egypt* embraced many—but not all—of the great choruses. These were, with one or two exceptions, rendered with extraordinary power and precision. No choral singing hardly could surpass, "He gave them hailstones;" He sent a thick darkness over the land;" "He smote all the first-born of Egypt;" and "He led them through the deep." The performance, nevertheless, was not satisfactory. The unity of the work was broken, and the selections were made without any regard to the design of the composer. Eight choruses came one after the other without interruption, and three airs were given in succession. To give the singers breathing time, Mr. Costa had to stop at the end of every chorus, which had anything but a pleasing effect. There were only two encores in the whole performance—the final chorus, "Worlds of glory soaring o'er us," in the *Mount of Olives*, and the double chorus, "He gave them hailstones," in *Israel in Egypt*. Of course, these were commanded by the President.

The proceeds of Friday's performance amounted to £2,233 12s. 9d., and the numbers attending were 2,111. The increase of receipts in 1852, for the same day, was £600. The grand total of the seven performances for the two years was as follows:—1852—numbers attending, 11,341; receipts, £10,638 9s. 3d.;—1855—numbers attending, 13,038; receipts, £11,537 5s. 3d. Increase in numbers, 1,697; in receipts, £898 16s.

The ball last night was well attended, but was neither brilliant nor fashionable. The receipts, however, nearly doubled those of last year. The band was bad, and the selection of music worse.

I cannot close my notice without alluding to the extreme attention paid to the members of the press by Mr. Henry Howell, secretary to the committee of management, and by Mr. Hickman, of the ticket office, both of whom did all in their power, by the procuring of places, or by ready communication of news, to advance the interests of the Festival.

The total receipts on account of the Musical Festival were £12,491, 5s. 3d.—an amount larger than any ever realised, with the exception of one year, as the following table will show:

Date.	Gross Receipts.	Net Receipts.	Date.	Gross Receipts.	Net Receipts.
1760	800	197	1817	8,476	4,206
1773	800	197	1820	9,483	5,001
1781	800	140	1823	11,115	5,806
1784	1,325	703	1826	10,104	4,592
1787	1,930	904	1829	9,771	3,906
1790	1,965	962	1834	15,527	4,085
1796	2,044	897	1837	11,960	2,776
1799	2,550	1,470	1840	11,613	4,503
1802	3,839	2,380	1843	8,822	2,916
1805	4,122	2,202	1846	11,638	5,508
1808	5,411	3,257	1849	10,333	2,448
1811	6,680	3,629	1852	11,925	4,704
1814	7,144	3,131			

The receipts here given as for 1852 include betwixt £200 and £300 received from the Monday evening and Thursday concerts, the amount actually received from the Festival of that year being £11,660. Comparing the latter figures with the amount received during last week the excess of 1855 over 1852 would seem to be £850, though subsequent donations will doubtless raise it to upwards of a thousand pounds. The following is a summary of the receipts:

	£	s.	d.
Tuesday	2,406	9	10
Wednesday	2,575	15	8
Thursday	4,231	7	0
Friday	2,233	12	9
	11,537	5	8
Ball	273	17	0
Schemes	11,811	2	3
	410	3	0
	12,221	5	2
Additional Donations	270	0	0
	£12,491	5	8

Mr. Costa has declined to receive from the Musical Festival Committee any remuneration for his Oratorio. He has desired that the sum may be presented, in his name, to the funds of the General Hospital. Among the donations we find ten guineas from the Sacred Harmonic Society; £5 from Mrs. Mounsey Bartholomew; £26 5s. from Mad. Castellan; £52 10s. from Mad. Rüdersdorff; ten guineas from Herr Reichardt; £52 10s. from Mr. Sims Reeves; £52 10s. from Herr Formes; and five guineas from Mr. Weias. But these gifts from the singers are, as it is well known, supposed deductions from their nominal (not real) terms. If Mr. Costa, moreover, had come down handsomely with £1,000 from his own pocket, considering the fame he has earned, the General Hospital would have been £1,000 the richer. The following sensible remarks are from the *Birmingham Journal*:—

"Now that the festival is over, and the Town Council once more invested with the control of the Hall, would it not be a graceful act on the part of the Estate and Buildings Committee were they to throw open its doors for a couple of days, in order that those who have paid for decorations which have made it the most superb music hall in Europe, might have the opportunity of judging how far the praise it has received from strangers is deserved? Of course comparatively few of the ratepayers could afford to see the interior during the Festival week, but the eager crowds who each day surrounded the hall, trying to get a glimpse of the ceiling through the open windows, shewed the general anxiety felt regarding that which, though unseen, made them feel prouder than ever of Birmingham. We hope there will be no attempt to stave off this anxiety until the Monday evening concerts commence, some month or five weeks hence. The representatives of the ratepayers of Birmingham have not been niggardly in the aid they lent to secure the success of the Festival, and the gratification for which we now plead should be graciously given. Is there anything to prevent Monday and Tuesday next being fixed? Let it be by gaslight as well as during the day."

I entirely agree with the writer.

D. R.

NORWICH MUSICAL FESTIVAL.—Some dissatisfaction has been expressed in Norwich in reference to the long period for which the accounts of the musical festival held last year have been withheld from the public. The sums derived for the local charities from the festival have been progressively declining of late years, and it is stated that no surplus accrued from the last meeting. This supposition would seem to be warranted from the following statistics of the attendance at the festival since its establishment in 1824:—

	Year.	Patrons.	General Company.
First Meeting	1824	495	6,993
Second Meeting	1827	709	8,362
Third Meeting	1830	620	5,898
Fourth Meeting	1833	699	5,985
Fifth Meeting	1836	850	5,802
Sixth Meeting	1839	873	6,354
Seventh Meeting	1842	949	6,370
Eighth Meeting	1845	1,013	6,721
Ninth Meeting	1848	1,015	6,201
Tenth Meeting	1852	870	5,748
Eleventh Meeting	1854	546	5,399

A suggestion has been made in one of the local papers that two grand concerts should be given every year, instead of six triennially.

NOURRIT SENIOR, AND LAVIGNE.—The following anecdote is told in connection with the well-known French singer, Lavigne, who died a short time since. Very soon after his *début*, Lavigne appeared in some opera or other, the name of which we have forgotten. He began magnificently in the first act, but was extremely bad in the second. The next day, the manager, Persuis, summoned the Committee, of which Nourrit, senior, who played the same characters as Lavigne, was a member. "Well, gentlemen," enquired Persuis, "what do you think of the *débutant*?" "I was very much pleased with him in the first act," answered Nourrit, senior. Persuis looked at him for an instant, and then replied, with significant smile: "I think you make a mistake; you mean you were very much pleased with him in the *second*!"

NEWCASTLE-ON-TYNE.—Mr. and Mrs. Howard Paul are announced to appear here, at the Theatre Royal, in *Cinderella*.

OPERA AND DRAMA.

BY RICHARD WAGNER.

(Continued from page 547.)

PART II.

If these views, which had grown into moral principles, were so powerful, simply because they sprang from the feeling of human nature, we ask: Did *Œdipus* sin against human nature in marrying his mother? Most decidedly not. Had Nature been wounded, it would have manifested this, by not permitting any children as the fruit of the marriage; but it was precisely Nature that displayed a perfect willingness in the matter; Jocasta and *Œdipus*, who met as two beings unaccustomed to each other, loved mutually, and were not disturbed in their love until the moment that it was made known to them, from without, that they were mother and son. *Œdipus* and Jocasta did not know in what social relation they stood to one another; they had acted unconsciously in conformity with the natural involuntariness of the purely human individual; through their union Society had been enriched by two vigorous sons and two noble daughters, who had sprung from it, and on whom, as well as on their parents, the inevitable curse of Society weighed. The astounded pair, who, by their consciousness, stood within the pale of Society, condemned themselves, when they became aware of what a crime they were guilty against morality; by self-destruction, as an atonement, they demonstrated the strength of social disgust at their conduct, which disgust was peculiar to them *before* the deed they had committed; while, by perpetrating the deed in spite of the social consciousness, they proved the far greater and more irresistible power of unconscious, individual human nature.

How significant is it, now, that it was this very *Œdipus* who had solved the enigma of the Sphinx! He pronounced beforehand his own justification and condemnation, when he designated man as the essence of the riddle. The first thing that struck him in the half-brutal body of the Sphinx was the human individual in his subjection to Nature; when the monster, self-destroying, precipitated itself from its rocky loneliness, the cunning enigma-solver turned to the cities of men in order that the entire, the social man, might be divined from his own destruction. When he put out his glistening eyes, which had flashed rage at an insulting despot, and gleamed with love for a noble wife, without observing that the former was his father and the latter his mother, he dashed himself down to the crushed Sphinx below, whose enigma he was now obliged to own was still unsolved. It is *we* who have first to solve it, and that, by justifying the very involuntariness of the individual, through Society, of which it is the greatest, constantly renewing and vivifying, treasure.

In the first place, however, let us notice the further progress of the Saga of *Œdipus*, and see how Society behaved, and to what a pitch of confusion its moral consciousness conducted it!

Through the quarrels between the sons of *Œdipus*, the supreme authority at Thebes accrued to Creon, the brother of Jocasta. In his character of ruler, he ordered that the dead body of Polynices, one of the sons, who, together with the other, Eteocles, had fallen in a fraternal duel, should not be buried, but given to the birds and winds—while the body of Eteocles was buried with solemn honours—and that whoever acted contrary to his commands should himself be interred alive. Antigone, the sister of both brothers—she who had accompanied her blind father in his misery—defied, with full consciousness, the order, buried the corpse of her proscribed brother, and suffered the punishment previously determined on.

Here, we see the State, which had grown imperceptibly out of Society, supported itself on the custom of the views adopted by the latter, and become in so far the representative of this custom that it represented the abstract custom alone, the essence of which is fear and a repugnance for what is not customary. Endowed with the strength of this custom, the State now turns back again, annihilatingly, against Society itself, by denying it the natural sustenance of its being in the most involuntary and

most sacred social feelings. The present Mythos shows us minutely how this came to pass: let us examine it more nearly.

What advantage could Creon derive by issuing his cruel edict? And what could make him suppose it possible that such an edict would *not* be rejected by the public indignation? Eteocles and Polynices had, after the downfall of their father, determined to share their inheritance, the sovereignty of Thebes, by exercising it in turn. Eteocles, who was the first to enjoy possession of it, refused to hand it over to his brother, when the latter returned, at the appointed time, from voluntary exile, to enjoy it as agreed on. Eteocles was thus guilty of perjury. Did Society, that sanctifies oaths, punish him for this? No; it supported him in his purpose, which was based upon the violation of an oath. Had people already lost their respect for the sacred character of an oath? No; on the contrary, they complained to the Gods of the evil of this violation of an oath, for they feared it would be avenged. In spite of their guilty consciousness, however, the citizens of Thebes were content to tolerate the conduct of Eteocles, because the *subject* of the oath, the agreement to which the brothers had sworn, now struck them as by far more burdensome than the results of an act of perjury, which, by sacrifices and offerings to the Gods, might, perhaps, be obviated. That which did not please them was the change of rulers, the continual innovation, because custom had already become the real lawgiver. In this adoption, too, of the cause of Eteocles by the citizens, there was manifested a practical instinct of the principle of property, which everyone liked to enjoy alone, and not share with another; every citizen, who recognised in property the guarantee of accustomed tranquillity, was, quite spontaneously, the accomplice of the supreme possessor of property, Eteocles, in his unbrotherly act. Thus did the power of egotistical custom support Eteocles, and the betrayed Polynices now battled against it with youthful warmth. The feeling of an injury to be avenged reigned exclusively in his breast; he collected an army of heroic comrades, animated by the same sentiments as himself, advanced against the city that protected perjury, and pressed it hard, in order to drive out his usurping brother. This mode of action, suggested by a sentiment of displeasure, perfectly justifiable, appeared to the citizens of Thebes another monstrous crime, for Polynices, in making war upon his native city, was, most decidedly, a very *bad patriot*. The friends of Polynices were collected from all kinds of races; a purely human interest rendered them favourable to his cause, and thus they represented the purely human element: Society in its broadest and most natural sense, contrasted with a limited, narrow-minded, selfish state of society, which, imperceptibly, shrivelled up into the bony State before the pressure they exerted. To put an end to the long war, the brothers challenged each other to mortal combat, and both fell upon the field.

The cunning Creon now examined the connection between the various events, and from it perceived the constitution of public opinion, the essence of which he found to be custom, and dread and repugnance of innovation. The moral view of the constitution of Society, still so strong in the noble-minded Œdipus that, in disgust at his unconscious crime against it, he destroyed himself, lost its power exactly in the same proportion that the purely human element, pre-supposing it, clashed with the strongest interest of Society, absolute custom—that is to say, general selfishness. This moral consciousness separated itself from the practice of Society in every case where it clashed with the latter, and established itself as *religion*, while, on the other hand, practical Society assumed the form of the State. In religion, *morality*, which had previously been in Society something warm and living, was now only something *thought* and desired, but no longer practicable; in the State, on the other hand, people acted in obedience to a practical calculation of advantage, and, if moral consciousness happened to be wounded, it was appeased by religious exercises, not prejudicial to the State. The great advantage of this was that in religion, as in the State, people got some one on to whose shoulders they could shift their own sins; the prince* was bound to suffer for the sins of the State

* The democracy of a subsequent period was the public adoption of the post of sin-bearer by all the citizens together; they hereby acknow-

while the Gods had to answer for offences against religious morality. Eteocles had been the practical scapegoat of the new State; the gracious Gods had to direct on him the results of his perjury, while the worthy citizens of Thebes were (at least, so they hoped, although their expectations were never destined to be fulfilled) to enjoy for themselves the stability of the State. Whoever, therefore, would again take upon himself the office of such a scapegoat was sure to be welcomed by them, and the cunning Creon, who knew very well how to arrange matters with the Gods, was thus welcomed, but not the impetuous Polynices, who, for a simple act of perjury, knocked so wildly at the gates of the good city.

But Creon saw from the real cause of the tragic fate that befel the family of Laios, how particularly considerate the Thebans were in the case of real crime, provided only it did not derange quiet, civil custom. It had been announced to Laios that a son, afterwards to be born unto him, would, one day, cause his death. It was merely to avoid giving a public cause of offence, that the worthy father issued a secret order for the newly-born boy to be murdered in some retired corner of a wood, thus proving himself most considerate for the moral feelings of the citizens of Thebes, who, if the murder had been openly perpetrated before their eyes, would only have experienced indignation at the scandalous business, and the necessity of addressing an extraordinary number of prayers to the Gods, but not in the least the horror, which would have necessarily suggested the practical prevention of the deed, and the punishment of the conscious murderer of his own son; the intensity of their horror would have been immediately smothered by the consideration that, by this act, the tranquillity of the place was guaranteed, while it would have been disturbed by the son—who would, in every case, have been for the future a forlorn being. Creon had remarked that, on the discovery of the inhuman deed of Laios, the deed itself had not produced any very strong feeling of indignation, properly so called, but that, in fact, every one would have been better pleased had the murder been really carried out, for then everything would have been well, and Thebes would not have been witness of an event which gave rise to so much horrible scandal, and plunged the citizens, for years, into a state of such uneasiness. *Tranquillity* and *order*, even at the price of the most infamous crime against human nature, and even customary morality itself—at the price of the conscious, intentional murder, suggested by the most unpaternal selfishness, of a child by its own father—were in every case more worthy of consideration than the most natural human feeling, which tells the father that he should sacrifice himself to his children and not his children to *himself*. But what was now this Society whose natural feeling of morality had formed its foundation? The exact opposite of its own foundation; the representative of immorality and hypocrisy. The poison, however, which ruined it was—*custom*. The bias to custom and unconditional tranquillity induced Society to stop up the source, by means of which it might have kept itself for ever fresh and healthy; this source was the free individual, disposing of himself by his own constitution. When the corruption of Society has attained its highest pitch, morality—that is to say, the truly human principle—is only restored to it by the individual, who, in obedience to the involuntary impulse of the necessity of Nature, acts in opposition to, and morally annihilates, Society. This beautiful justification of real human nature, too, is contained most manifestly in the universally historical mythos, which we are now considering.

Creon had become sovereign: the people recognised in him the lawful successor of Laios and Eteocles, and he confirmed this in the eyes of the citizens, when he condemned the body of the unpatriotic Polynices to the fearful disgrace of remaining

ledged that they were so far enlightened with regard to themselves that they were themselves the ground of the prince's free will. Religion thus became publicly an art, and the State an arena for egoistical personality; in flying from individual involuntariness the State fell under the sovereignty of the individual free will of persons of strong instincts; a later Athens had hailed an Alcibiades with shouts of joy, and deified a Demetrios, it, at last, played the part of lickspittle, with great satisfaction, to a Nero.

unburied, and his soul, consequently, to eternal want of repose. This was a command of the highest political wisdom; Creon assured his power by justifying Eteocles, who by his act of perjury had guaranteed the tranquillity of the citizens, and by thus allowing it to be understood that he also was resolved to guarantee the existence of the State, through every crime, which he would take upon himself alone, against true human morality. By his edict, he gave, directly, the most decided and strongest proof of his favourable sentiments towards the State; he struck Humanity in the face, as he exclaimed: "Long live the State!" In this State there was only one solitary grieving heart, in which humanity still nestled—this was a sweet virgin's heart, out of the soil of which the flower of love had grown up to omnipotent beauty.

Antigone understood nothing of politics—she loved. Did she endeavour to defend Polynices? Did she seek for considerations, relations, and points of law, that might explain, excuse, or justify his conduct? No;—she loved him. Did she love him because he was her brother? Was not Eteocles, also, her brother?—were not Oedipus and Jocasta her parents? Could she, after the fearful things which had happened, think of the bonds of family otherwise than with horror? Was she to find strength for love in these bonds, so fearfully snapped in twain, of those nearest her by nature? No, she loved Polynices because he was unhappy, and the greatest strength of love alone could free him from his curse. Now, what sort of love was this, which was not sexual love, not love of parents nor love of children, and not sisterly love? It was the very essence of them all. From the ruins of sexual love, of the love of parents and the love of children, as well as of that existing between brothers and sisters, which Society had disavowed and the State denied, grew the richest flower of purely human love, nourished by the interminable germs of all the other kinds.

Antigone's love was of a perfectly conscious description. She was well aware what she was doing; but she was aware, also, that she was obliged to do it, that she had no choice left her, but must act in obedience to the necessity of love; she was aware that she must obey this unconscious, constraining necessity of self-destruction from sympathy, and in this consciousness of the unknown, she was the perfect human being, love in its greatest degree of abundance and omnipotence. Antigone said to the pious citizens of Thebes: "You have condemned my father and my mother, because they unwittingly loved each other; but Laios, the conscious murderer of his own son, you have not condemned, and the brother-hater Eteocles you have protected; now condemn me, who act in conformity to purely human love, and the measure of your crimes will be complete!" And behold! the curse of Antigone's love destroyed the State! Not a hand was raised in her behalf as she was led to death. The citizens wept and prayed to the Gods to take from them the anguish of sympathy for the unhappy creature; they accompanied her, and comforted her by saying that, after all, matters could not possibly have turned out otherwise; the tranquillity and good order of the State unfortunately required the sacrifice of Humanity! But in the very place where all love is born was the avenger of love also born. A youth burned with love for Antigone; he discovered his secret to his father, and demanded from the latter's paternal love grace for the condemned maiden. His prayer was harshly refused. Hereupon he stormed the grave of his Beloved, which had received her while she was still living; he found her dead, and with his own sword pierced his own heart. But this youth was the son of Creon, the personified State; on beholding the corpse of his son, who was compelled by love to curse his father, the ruler once more became a parent. His son's love-sword penetrated with fearful keenness into his heart; wounded deeply in the most inward feelings, the State fell to the ground, and in death once more became a man.

Holy Antigone! Thee do I now invoke! Let thy standard wave, that, under it, we may destroy and redeem!

Strange! when the modern romance had been changed into politics, politics become a blood-stained battle-field, and the poet, on the other hand, anxiously yearning to behold a perfect

form of art, prevailed upon a reigning prince to command the representation of a Greek tragedy, that the tragedy selected should be no other than our *Antigone*. People looked for the work in which artistic form was most purely pronounced, and—lo, and behold!—it was the very work whose purport was the purest humanity, the destroyer of the State! How delighted the learned old children were with this *Antigone*, in the Theatre Royal, at Potsdam! They had strewed from above the roses which the band of redeeming angels in *Faust* caused to fall "from the short and straight, and long and crooked horn upon the bethailed thick and thin devil," but, unfortunately, the roses only aroused in them the repulsive longing that Mephistopheles felt while they were burning—they did not arouse love! The "ever-womanly feeling" did not "attract them," but the ever old-womanly completely brought them down to the ground!

What is incomparable about the myth is, that it is at every period true, and that, when compressed into the narrowest limits, it is at all times inexhaustible. The task of the poet was simply to expound it. It was not in every case, however, that the Greek tragic poet stood with complete impartiality before the myth to be expounded by him; the myth itself was generally more just towards the essence of individuality than the expounding poet. The tragic author had, however, so far completely imbibed the spirit of the myth as to make the essence of individuality the immovable centre of the work of art, proceeding from which the latter supported and refreshed itself in all directions. So undistorted did the primitively creating essence of individuality stand before the soul of the poet, that such characters as Sophocles, Ajax, and Philoctetes could spring from it—heroes whom no consideration for the cleverest public opinion in the world could entice out of the self-destroying truth and necessity of their nature, to float on the shallow waters of politics, on which the weather-wise Ulysses understood so well how to sail to and fro.

Even at the present day we have only to expound the myth of Oedipus faithfully in accordance with its inmost essence, in order to obtain an intelligible picture of the entire history of mankind from the beginning of Society to the necessary downfall of the State. The necessity of this downfall is anticipated in the myth; it is the destiny of real history to carry it out.

Ever since the existence of the political State there is not a step taken in history which does not tend to the downfall of the former, however decided the intention of durability on which it was founded. The State has, abstractedly, always been involved in downfall, or, to speak more correctly, has never begun by stepping out in reality; it has only been states, in concreto, which, in a constant course of change, as variations, continually arising up anew, of the impracticable theme, have maintained a forcible and yet invariably interrupted and disputed existence. The State, in the abstract, has been the fixed idea of well-minded but mistaken thinkers—and, concretely, a prey to the will of violent or intriguing individuals, who fill up the space of our history with the list of their deeds. With this concrete State—of which Louis XIV. rightly designated himself as the substance—we will busy ourselves no more at present; but its very essence is clearly displayed to us by the saga of Oedipus; we recognise as the germ of all crime, the sovereignty of Laios, to remain in undiminished possession of which he became an unnatural father. From this possession, ultimately changed into actual property, and which, most strange to say, is regarded as the basis of all good order, spring every crime both of myth and history. Let us now look directly at the abstract state. Those who imagined this kind of state, wanted to level and equalize the imperfections of actual society according to an imaginary law; but that they should retain these very imperfections as the given element which alone corresponded to the "frailty" of human nature, and never go back to the real man himself, who, from views at first involuntary but finally erroneous, had thus called forth the inequalities in question, as, through experience and the consequent correction of its errors, he also, altogether spontaneously, must bring about perfect society, that is to say: society corresponding to the real wants of men—this was the great error, from which the political State developed itself to the unnatural height, whence

human nature wished to lead it down again, while the State did not at all understand that nature, and could but understand it the less the more the latter wished to lead it.

The political State exists solely upon the *vices of Society*, whose virtues are bestowed on it solely by *human individuality*. On account of the vices of Society, which the political State can alone perceive, it cannot recognise the virtues which Society gains from individuality. In this position it presses upon Society in such a degree, that the latter actually turns its vicious side upon individuality, and would thus end by stopping up that source of support, if the necessity of individual involuntariness were not of a stronger nature than the voluntary notions of the politician. The Greeks misunderstood in the *Fatum* the nature of individuality, because it disturbed the moral custom of Society; to master this *Fatum*, they armed themselves with the political State. Our *Fatum* is now the political State, in which free individuality recognises its negating fate. The essence of the political State is, however, *free will*, while that of free individuality is *necessity*.^{*} Out of this individuality, which, from the struggles of thousands of years against the political State, we have recognised as the element justified in *organising Society*,[†] springs the task, of which we have now become conscious, of the Future. To organise Society in this sense, however, is tantamount to founding it upon the free self-disposal of the individual, as its eternally inexhaustible source. But to bring the *unconscious* element of human nature in *Society to consciousness*, and in this consciousness to grant nothing but just the *necessity of the free self-disposal of the individual common to all members of Society*, is as much as to *destroy the State*; for the State has advanced through Society to the denial of the free self-disposal of the individual—from the death of which it lived.

* Our modern Statesmen just reverse this; they call the observance of the laws of a State, *necessity*, while they deduce the infraction of them from the *free will* of the individual. Thus, *freedom* appears to them in the light of free will, and *constraint* as necessity. Whoever employs these highly important words in their natural sense, expresses himself—as they say in reviews—in “prejudiced language.”

† Most decidedly, however, not in the way the expression is understood by the Austrian government, which, at present, is also “organising,” as it calls it, its various States. Let us understand this word in the same “prejudiced” sense mentioned above, according to which it does not signify, to arrange mechanically from above to below, but to cause to spring in the first instance from the very roots.

PROVINCIAL.

MANCHESTER.—(From our own Correspondent.)—On the stage, for the first time in opera here, *La Sonnambula* was given with a capital cast, Signor Gassier being the Count; Mario, Elvino; Madame Gassier, Amina; and Mdle. Sedlatzek, Lisa. The pit and galleries were full to overflowing, but both dress-circles and upper-boxes were ill-attended. Mario's Elvino alone was a treat to see and hear, and he was admirably supported by the two Gassiers. Mario looked the *beau-ideal* of a rustic lover, such as any Amina would fall in love with. Then his voice, even in simple recitative, would have completed the charm; but when he sang! Madame Gassier's Amina was an earnest and pleasing performance, and her singing electrified the house. Her “Come per me sereno,” first gave the audience an idea of her quality. The duet, “Prendi l'anel ti dono,” was most sweetly sung by her and Mario. The second duet and scene, the “Farewell,” was left out. The finale to the first act was admirable. Mario's acting and singing were most impassioned and effective. In the famous “Tutto è sciolto,” Mario sang with a force and energy, which his acting made appear all the more natural. Madame Gassier was excellent in the last scene—giving the “Ah! non credea” with great feeling. She raised the audience into a *furore* with the rondo finale, “Ah, non giunge,” which was encored and repeated. M. Gassier made a capital Rudolpho. He sang the “Vi ravviso” admirably. The chorus was good, and so was the orchestra.

The Grisi-Mario party—including the two Gassiers—made their appearance at our aristocratic concert-hall on Friday, the 31st ult. “The Grisi and Mario concert,” says *The Manchester*

Guardian, “has for years been the most attractive and brilliant one of our annual series. There is more than the one obvious cause for this. The accomplished pair have been associated with the resuscitation and Augustan age of the lyric drama in England; whether we refer to that time when, Her Majesty's Theatre having been rescued from the incompetent and ruinous management of Chambers and his predecessors, came under the more liberal but more absolute sway of Mr. Lumley, who commenced that style of completeness and magnificence in all departments and respects unknown before; or, to that later period when, at Covent Garden, that improvement had been carried to what we may venture to call the almost-perfection of lyrico-scenic representation. Then, again, from the recent formal leave-taking, we may reasonably expect that this will be the last time we shall have the pleasure of hearing these two great artists again at our Concert Hall. This gave an especial interest and attraction to the concert. We never saw the Hall more crowded. We never heard Mario's voice in finer order—more flexible and tuneful, and more ready to embody and express the most subtle conception of the gifted singer; and never were we more struck with that skilful union of the chest voice and falsetto, by means of the middle voice. Grisi displays qualities for dramatic effect still unimpaired; and if she does not fully retain the tuneful voice of youth, she is always a great artist. Gassier has a high, fresh voice, with amazing fluency and brilliancy of vocalisation. For light, sparkling opera she will be invaluable. Her husband has a good baritone. The late hour prohibits our noticing the concert in detail. There were several encores. Nearly all the pieces were orchestrally accompanied. The overtures, and indeed all the vocal pieces, were old favourites. Mr. Hallé conducted.”

MANCHESTER.—Grisi and *Semiramide* are associations the most delightful among modern musical memories, and, unfortunately, ere very long, memory will claim them alone. Within the last fifteen years, at least, there has appeared no dramatic vocalist who could approach Madame Grisi in the passionate grandeur of the great Babylonian Queen. In voice, in person, and in temperament, she appeared the very embodiment of Rossini's ideal, and the illustration of historical portraiture. Though after the pursuit for so many years of an exciting and arduous profession, Madame Grisi has undoubtedly lost much of that full, clear, ringing tone of voice, with which she at first won so rapidly upon the public; though she is less certain in passages of intricacy, yet the spirit seems as energetic, and her intelligence as remarkable as in the early days of her great fame. We question, indeed, if in some respects she is not a greater artist than the Giulietta Grisi who brought to her worship the whole musical devotees of Europe a quarter of a century ago. When before the foot-lights, and under the influence of character and situation, she has the power to rivet the attention of the dullest prosa, and to call forth his recognition of a woman of high histrionic genius. In particular parts, and wherever the expression of deep passion is required, she may look calmly on rivalry. Madlle. Didiée made her first appearance at this theatre in the character of Arsace. She possesses a *contralto* voice of power as well as beauty, flexibility and truth of intonation. Rarely have we heard a more finished singer, nor one who treads the boards with a more apparently natural grace of manner. In the duet with Assur, nothing could be more charming than the expression which she threw into the beautiful passage “D'un tenero amore;” and, indeed, the duet throughout was finely sustained, as well on the part of Madlle. Didiée, as on that of M. Gassier, who, as Assur, also made his first appearance at our theatre. This gentleman is an accomplished vocalist, with a full, rich, baritone voice, over which he has considerable controul. He sang carefully and effectively, whilst his acting showed him to possess no small share of dramatic power. The part of Idreno was played by Signor Lorini with a painstaking spirit. Signor Susini was excellent in that of Oroo. We have been accustomed to hear better choruses; and the introduction of a military band might have prompted to the conductor (Signor Li Calsi) the necessity, if not the justice, of a rehearsal. The house was respectably filled.—Abridged from the *Manchester Examiner and Times*.

LEEDS.—(From our own Correspondent.)—When the London

season ends, the "country" one begins. When the "stars"—vocal and instrumental—have concluded their engagements in the metropolis, they turn their faces towards the provinces, organize "touring parties," and spread themselves over the land. During the months of June, July, and August, concerts in the West Riding are nearly all confined to *al fresco* performances, brass band contests, and the usual "promenade concerts." In the smoky, overgrown manufacturing towns, people naturally prefer fresh air, rustication, and sea-bathing to in-door concerts. They are right. Entertainments in closed rooms in summer are anything but pleasant. M. Jullien, the shrewdest of *entrepreneurs*, knows this. Hence the success of his late provincial tour. Accompanied by a band suited for open air performances—with no lack, however, of eminent soloists—M. Jullien has been every where eminently successful. His triumph at the Leeds Royal Gardens a few weeks ago, when many thousand persons enjoyed a rare musical treat, evidently suggested to the lessee the engagement of the "Yorkshire Prize Bands," to the number of nearly 200, who gave a "Grand Concert" on Saturday evening last. The success was not so great as anticipated, not more than two thousand attending. However, the bands served a purpose, and the *ensemble* playing, occasionally shaky in time, and uncertain in tune, was, on the whole, agreeable.—On Monday last, the first metropolitan importation for the season was secured for the opening of the Leeds Musical Union. The party consisted of Miss Dolby, Miss Amy Dolby, Mr. George Dolby, Mr. Lindsay Sloper (pianist), and M. Sainton (violinist), to whom the committee added Herr Formes, and a large and—I regret to state—a painfully inefficient band, was directed by Mr. Burton. The Society was established four years ago for the express purpose of uniting all the chief vocal and instrumental local talent for the performance of the great masters' works. This excellent idea was well carried out, and proved entirely successful during the first season, since which time the direction has shifted the scenes, and perverted the Society from its original object to a medium for patronising London stars, and paying them exorbitant sums at the expense of the orchestra. The latter, as at present constituted, is in a much lower state of efficiency than it was at the commencement of these concerts. The instrumental portion of the programme for Monday evening included the overtures to *Der Freischütz*, *Preciosa*, and *A Midsummer Night's Dream*, all of which, frequently played before in Leeds, never exhibited so much weakness and blundering in the execution. The first was a chaos from beginning to end; the second was the best of the three; but Mendelssohn's brilliant reverie of fairy land was more like a parcel of schoolboys "playing" at fiddles than a musical performance. On this unfortunate commencement of our musical season I will not descend at present, and will only add, that the performances of the band were agreeably relieved by some excellent singing—Miss Dolby, especially, being in good voice, and producing quite an enthusiasm. She sang a song by Mercadante, and another, with words from Herriek's litany, set by Mr. Brinley Richards, both of which were re-demanded. Miss Amy Dolby is a new candidate here for public favour. She is young, pretty (no despicable recommendations), and has a sweet but not very powerful voice. Her reception was cordial. Herr Formes gave a fine reading of the air from *L'Etoile du Nord*, "Pour fuir son souvenir." He also sang with great effect, "O ruddier than the cherry," and Mozart's noble air from *Die Zauberflöte*, "In diesen heil'gen Hallen." Each of these pieces, however, suffered from the band accompaniments, which naturally was a source of great annoyance to the eminent basso. Of the performances of Mr. Lindsay Sloper and M. Sainton I need only say they were worthy of their reputation. They played Mozart's duet in A, for violin and piano, and each introduced a new solo. Next Saturday (the 8th) the People's Concerts commence. The committee have issued a "preliminary announcement" of a most promising character, which, if carried out, will tend to afford the people of this over-worked community many nights of rational enjoyment.

BIRMINGHAM.—On Saturday night, in Festival week, there was an operatic medley at the theatre here, which was crowded and looked brilliantly gay. The house in its new decorations is

light, elegant, and handsome, and was filled from pit to the upper tier of boxes with richly dressed parties, including the Prince of Surat and his suite. The pieces were the first act of *Norma*, the second of *Il Barbiere*, and the last of *Don Pasquale*. Grisi was Norma, incomparable as ever; Madlle. Sedlatzek, Adalgisa; and Signor Lorini, Pollio. Grisi had a unanimous "call," and appeared good naturedly leading on the two others. In the other two pieces Mario, as Almaviva and Ernesto, was in fine voice, sang charmingly, and was encoired in one or two of his songs. Madame Gassier, as Rosina and Norina, made a most favourable impression and was loudly applauded. Her husband also made a "hit." Mr. Alfred Mellon, who was received with great cordiality, as he deserved, had an excellent orchestra under his direction, which he conducted with great skill. The regular autumn season commenced on Monday, when Mr. Charles Mathews began a week's engagement. Excellent houses have, so far, attended his appearances. The alterations effected in the dress circle are unquestionable improvements.

BRADFORD, 5th Sept.—(From a Correspondent).—Mendelssohn's *Elijah* was performed last night in St. George's Hall, with eminent success. The solos were taken by Herr Formes, Mrs. Sunderland, Miss Freemann, Miss Senior, and Mr. Inkersall. The chorus and orchestra numbered more than 200 performers. The galleries only were well filled, but the stalls and area very thinly attended. The execution was satisfactory, and as far as regards the choruses, excellent. Herr Formes sang the whole of his part with great point and energy, and Mrs. Sunderland displayed her beautiful voice to great advantage, more especially in "Hear ye, Israel!" The lovely trio, "Lift thine eyes," earned the honours of an encore.

WORTHING.—(Sept. 4, From a Correspondent).—An evening concert was given at the Assembly Rooms on Thursday in aid of the funds of the Worthing Exhibition. The vocalists were Madame Ferrari, Miss Messent, Signor Ferrari and Signor Arigotti; the instrumentalists Herr Kühe (Pianoforte) and Miss E. Niebour (concertina). Herr W. Lauber was the conductor. Although the prices of admission were moderate, the attendance inside the concert room was not overflowing; the majority of the inhabitants and visitors of this pleasant watering place, with praiseworthy economy, preferred assembling in crowds outside and listening to the music without "paying the pipers." Every piece, however, was received with "unbounded applause." Herr Kühe was encoired in Wallace's "Polka de concert," Miss Messent in a Scotch song, Madame Ferrari in a pretty ballad by Aguilar entitled "Annie," and Signor Ferrari in an Italian *Aria* as well as in a duet with his *cara sposa*. Madame Ferrari deserves an extra word of praise for her singing of the prayer and barcarole from the *Etoile du Nord*, and the same is due to Miss E. Niebour for her performance of two solos on the concertina. Signor Arigotti sang two *arias* from the *Trovatore* with much taste. Herr W. Lauber accompanied the vocal music in a musician-like manner, and, to conclude, Messrs. Giles and Lavender, of Brighton, who "got up" the concert at the request of the committee of the Worthing Exhibition, deserve commendation for the excellence of their arrangements.

A NIGHT WITH THE NATIVES AT DRURY LANE.—(From Punch.) We have a large marrowbone to pick with the Directors of the Opera at Drury Lane. The other evening we attended the performance of *Der Freischütz* at that theatre. The overture, to be sure, was admirably played. Caspar did his spiriting not gently indeed, but, we will confess, extremely well, dramatically and musically. Agatha, or Agnes, sang characteristically in the character of an angelic kind of girl. We never saw or heard a better Rodolpho, alias Max, nor so good an Anne. As to Zamiel, he played the deuce with a fine appreciation of the part. Killian, Kuno, and the Hermit, all of them, behaved very well to Weber, and Prince Ottocar acted with almost as much propriety as that which distinguishes Prince Albert. The owl was effective in the incantation scene, which the audience wanted to encore. But to all of these personages the fashionably constituted mind will discern one insuperable objection. Who was Caspar? Mr. Hamilton Braham. Rodolpho? Mr. Arthur Locksley. Ottoca? Mr. Ghanville. Kuno? Mr. Hodges. Killian? Mr. Charles West. Zamiel? Mr. Costello.

Agnes? Miss (not Madlle.) Lanza. Anne? Miss Dyer. The Hermit's name was omitted in the playbill—it was probably Johnson.

This brings us to our marrow-bone. All these ladies and gentlemen were plain Misters and Misses. There was not one Herr, Monsieur, Signor, Madame, or Mademoiselle in the whole cast. It is very true that the chorus sang so well that it might have passed for German, and that the conductor would have been taken to be a modern Roman, if, instead of preserving the final *y* of his name he had denominated himself Signor Tulli. But the marrow-bone remains. The artists above-named were so many examples of talent considerable indeed, but merely native. We cannot say that the Owl and Supernumerary Imps did not come from La Scala, or the Dresden or the Berlin Opera—they hooted and danced well enough to warrant the pretence that they did, but that was not alleged. The opera was performed, too, after the German manner; the whole of Weber's music retained, and the condensation done by cutting down Snooks's dialogue.

Justice compels us to add, that the Drury Lane Operatic Company, conscious of the serious want of foreign names and a corresponding accent, appreciate their own abilities accordingly, so that their prices for admission are expressed by low figures, and anybody who simply wants to hear good music can get that article very cheap at their establishment.

[All the chastisement we wish our big-eyed, ill-shaped contemporary, for the above ingenious puff, of a less ingenious performance, is, that he may enjoy, in purgatory, as many "Nights with the Natives at Drury Lane" as he has hairs—on the body of his dog, Toby.—D. R.]

TO CORRESPONDENTS.

F. M.—Apply to Mr. Bowley, Secretary of the Sacred Harmonic Society, 6, Exeter Hall.

OUR OWN CORRESPONDENTS.—We once more request our Provincial Correspondents not to enter into criticisms in their notices. We really have not space to insert them, and are compelled, perforce, to cut them out. This may seem ungracious, but is no more than an act of necessity.

MUSICAL DEGREES.—The correspondence upon this subject must be discontinued with the present number.

THE MUSICAL WORLD.

LONDON, SATURDAY, SEPTEMBER 8TH, 1855.

"THE POST"—MR. COSTA—&c.

(To the Editor of the Musical World.)

SIR,—The *Morning Post* is anxious to put an end to the annual meetings of the Worcester, Hereford, and Gloucester choirs. The writer contends, among other things, that £800 is a paltry sum, after so much ado. Granted—£800 is a paltry sum. It is the mouse which issued from the belly of the mountain (the Hereford Festival) in labour. But then, a mountain conceives and brings forth a mouse annually; and the fund for relieving orphans and widows of poor clergymen is in a great measure supported by such "mice." Will the *Morning Post* give more than £800, or persuade its perfumed patrons to give more? If not, it may be as well to leave well alone, and allow the apple-eating gentry of the counties to relieve their needier churchmen as they please.

What, in the name of justice, can it signify to the *Morning Post*, that, at a certain number of musical performances, in certain cathedral towns, a sum of money should be annually collected and handed over to a deserving charity? Does this lead to any harm, that the "exquisite" of the press should anathematise it as fiercely "as knocking John of the North" the superstitious doctrines of Rome? Your contemporary—who thrives upon balls, routs, and such-like moral shows—is full of wrath at what he terms the "desecration" of the

church. Desecration, forsooth; as if the church were not more likely to be desecrated by the windy discourses of aristocratic parsons than by the music of Händel, which lifts the soul to heaven! Such trash is enough to turn the strongest stomach. No bishop, nor archbishop, dean, nor what not, that ever drawled out common places from a pulpit, had a greater right than Händel to a footing in the church. Händel—who wrote the "Hallelujah" chorus! Compare a thousand sermons with that sublime thanksgiving!

But, says the *Morning Post*, the time is gone for these festivals. They had, at least, one use in their day, which now, however, is out at elbow. When the music-meetings were first instituted, "the genius of Costa had not taught 700," etc., etc., etc. We shall be told next, that, until Mr. Costa came to England, or, rather, until he rose to influence in England, nothing of music was known in this country. What—was there never a chorus, nor a band, to be heard before? Did Händel write for England, and in England—or did he not? Did Mendelssohn conduct his own *St. Paul* and *Elijah* in England, before Mr. Costa dreamed of setting foot in Exeter Hall—or did he not? How, too, about Haydn—his twelve symphonies and his *Creation*? Really "this is very sad or very silly, or both"—as the *Athenæum* would say. Mr. Costa has his merits; nobody denies them; but when admonished to look up to him as a phenomenon—to worship him as a sort of musical demigod—I hardly know what to think. Either some people are mad, or the author of *Eli* must exercise a spell so potent that there is no accounting for it. To recognise him as a clever musician, an energetic conductor, and a rigid disciplinarian (when he pleases to be so—not always), is fair and easy enough; but as for being enthusiastic about him, for my part I should just as soon think of going into fits about the King of Oude. Not satisfied with praising *Eli*, as the work of an experienced, intelligent, and industrious man, the critics are for making music begin afresh with it; whereas, in sober truth—whatever may be its claims to consideration as a work of art—it does not contain a new idea. When the second oratorio appears, these proselytes of Mr. Costa (if by that time they are allowed to go free), no longer content with setting him up between Händel and Mendelssohn, will build an altar and pay him divine honours. At such a pass have we arrived!

I have just read an article in the *Athenæum*, in which the writer congratulates the world on the gradual elevation to the highest possible distinction (or something to that effect) of "an upright man." The upright man is Mr. Costa; the highest possible distinction is the position assigned to the composer of *Eli*. Now, he who would dispute the fact of Mr. Costa being an upright man would have all the musical community against him, and justly. But I would ask, what has the moral uprightness of a musician to do with his talents as a composer. I know a good many upright men, who are not for that a bit the more capable of writing an oratorio which shall deserve a place by the side of *Elijah*. Mr. Charles Horsley and Mr. Henry Leslie are upright men, but, though their oratorios are works of distinguished talent, they would, if I am not mistaken, be rather doubtful of the sincerity of any critic, or even any friend, who should tell them they had equalled Mendelssohn in his masterpiece. And yet I make bold to say that *Immanuel*, if not so well scored for the instruments or so smoothly written for the voices, is, in other respects, very little inferior to *Eli*. How, then, account for such extravagant eulogium? If Messrs. "Ciaba," "Vera," "Tiampetro," and other "celebrated

musicians," who, after the performance at Birmingham, were observed congratulating Mr. Costa on his triumph (see the *Morning Chronicle* of Thursday, in the Festival week), had been engaged to write articles—or the most active members of the Sacred Harmonic Society to draw up circulars—I could better have penetrated into the meaning of a rhodomontade to stagger Hyperbolus, and set ancient Pistol at his wits' end for metaphor; but, under the circumstances, I am utterly perplexed.

To return to the *Morning Post*, from which I have too long digressed. The argument about the "genius of Costa, etc.," is not the last the writer of the article ("a leader") has to urge. He insists that the laity owe a higher duty to the poor clergy than to collect money for them at festivals. True; but is that a reason why money should not be collected? Because the working clergy are ill-paid, and the laity behold it with indifference, is that a reason why well meaning persons should not be allowed, after their own manner, to give something annually to widows and orphans of scantily rewarded ministers of the Gospel? Surely this is untenable. It has about as much to say to the matter as "the genius of Costa," or the "nearly 800 (including the 16 double basses)," on which you are sometimes facetious. No—until something better be done, let us leave the music-meetings alone; at least they do nothing—little as they may do—except good. The question of the poorer clergy is one that concerns us very nearly, as a religious people—which I earnestly trust we may always remain. But there is another question, and one of equal importance. I mean the richer clergy, who, even more than the laity, are enjoined to look after the welfare of the labouring church. While there is a fat bishop in the country there should never be a lean curate. The existence of the two together is an anomaly, and shows that maladministration has not been confined to the army. I should like to see the organists, too, better paid; and, on this point, with your permission, shall have yet a word or two to say.

London, Sept. 4th, 1855.

AN ENGLISH MUSICIAN.

ORIGINAL CORRESPONDENCE.

THE ORGAN OF ST. JAMES'S CHURCH, WESTMINSTER.

FATHER SMITH, RENE HARRIS, JAMES C. BISHOP, &c.

To the Editor of the *Musical World*.

SIR.—One of the most remarkable of the metropolitan Church Organs is that of the parish church of St. James's, Piccadilly. Its history is curious, and is rendered additionally interesting by the fact, that both Father Smith and Reni Harris—perhaps the two most renowned organ builders that ever practised the art in this country—are immediately associated with it; the one as its original constructor, the other as its re-modeller. In addition, the history of the various states the instrument has passed through, and the numerous alterations to which it has been subject, furnishes a very correct circumstantial account of the state of, and the progress of organ construction in England for the last two centuries. The facts on which the narrative is founded are in most part drawn from the archives of the St. James's vestry.

Little is known of the state of organ construction in this country beyond the time of the Commonwealth, as no models of the work of these days have come down to our time by which we are enabled to judge. It is certain, however, that the art was far behind what it was immediately after the Restoration—a circumstance for which it will be seen we are indebted mainly to the two foreigners whose names have been mentioned.

During the period of the great Rebellion (that immediately following 1641), not only was our liturgy banished from the church, but the mandate of the Parliament also extended to the removal or destruction of

all the organs, and every species of church furniture that was considered by the Puritanical notions of that period as in the least appertaining to the Romish ritual. And so successful had the organiacists executed their mission, that at the Restoration, anno 1661, some two or three organs only escaped the demolition.* Organs being thus destroyed, and the use of them interdicted in England, the makers of these instruments were necessitated to seek elsewhere, than in the church, for employment. Many went abroad, and others devoted themselves to such other occupations, for a livelihood, as had nearest relation to their own. They became joiners and carpenters, and mixed, unnoticed, with such as had been bred up to these trades. After the lapse of twenty years, only four organ builders were to be found in the whole kingdom at the period of the Restoration, viz.:—Loosemore of Exeter, Preston of York, Thamer of Peterborough, and Dallans of London. Some organs had been taken down and sold to private persons; others had been but partially destroyed. When the liturgical service was revived in our churches, these were produced, and the artificers above named were set to work to set them up for use. But the demand that now arose for new organs for the cathedrals, the means of supply in England was totally inadequate to meet, collegiate churches and many parochial churches requiring them at the same time. These circumstances led to the introduction of foreign artists. Among the first arrivals was Bernard Schmidt, a German, who had acquired considerable reputation in his own country. He brought with him his two nephews, Gerard and Bernard, his assistants, and, to distinguish him from them, as well as to express the reverence due to the abilities which placed him at the head of his profession, he was called Father Smith.

Schmidt had not been many months in this country before another foreigner, named Harris, arrived from France with his son Ranatus, or, as he was afterwards familiarly called, Rene Harris. The ability of the elder Harris does not appear to have been of much account; he was no match for Schmidt, but the son was a young man of ingenuity and enterprise. Upon the death of the father, about the year 1672, young Ranatus at once became a formidable opponent of Schmidt, which was the occasion of some sufficiently remarkable circumstances. The greatest spirit of rivalry animated each of the parties. With the public and musical connoisseurs especially it seems to have been a moot point as to which of the two artists made the best organ. Nor did the celebrated trial at the Temple Church, A. D. 1687, settle the point

* The following list probably comprises all the organs in the kingdom that escaped destruction:—

St. John's College, Cambridge.—The soldiers, contenting themselves with breaking the east window of the chapel, spared the organ. The instrument remained in the chapel till the year 1840, when it gave place to a new one made by Hill, of London.—King's College, Cambridge.—The interior of the organ was destroyed, but the case, made in Henry VIII.'s time, escaped entire. New pipes were supplied (by Father Smith, it is said) soon after the Restoration. A new inside was put in by Avery, of London, in 1803.—St. Mary Magalen College, Oxford.—For this organ Cromwell is said to have had a liking, from old recollection of its charming tones. He caused it to be removed to Hampton Court, and placed in the Great Gallery. He appointed one John Hingstone his organist, and he was accustomed to spend many of his leisure hours in listening to him playing upon it, a fact which shews at least that Cromwell himself was not devoid of an "ear for music." At the Restoration the stolen property was returned to the College. In 1740 the College had a new instrument from Schwarbrook, and the old one was taken to the Abbey Church of Tewkesbury, where it now is. This organ, built by Chappington, anno 1595, is the oldest in the kingdom, and the only one now remaining of a date anterior to the Great Rebellion; though probably no great deal of the ancient instrument now exists. It was reconstructed by Willis, of London, in 1850, at which time the beautiful ancient chasing on the surfaces of the front pipes was removed, and replaced with plain gold.—York Minster.—The preservation of this noble organ, as well as the painted windows of the Minster, from the hands of the rebels, is said to have been owing to the veneration which Fairfax, the Parliamentary General commanding in the district, entertained for the Cathedral Church of his native county. The instrument was made by Robert Dallam (otherwise Dallans), of London, anno 1632, and cost £1,000, which sum was furnished by King Charles I., the sum being the amount of a fine which had been "imposed and sett" upon one Edward Paler, of Thoralby, in the county of York, for the crime of incest. The instrument was enlarged and extended at several times, particularly for the first great music festival in 1822. It was the largest organ in the kingdom, containing 52 stops and 3,254 pipes. It perished in the ever-lamentable conflagration of 1829.

(when each of the two celebrities had set up an organ in that church on approval, on the understanding that the instrument which should be proved to possess the greater number of excellencies was to be retained and the other taken away), since the decision at length came to—the selection of Schmidt's instrument—was, as it were, by means of a "toss up."

To the spirit of emulation and desire for pre-eminence that distinguished the career of these two clever artists is doubtless to be attributed the high state of perfection at which the construction of the organ arrived at that period—a perfection in many respects that has never been surpassed, and, as regards the sweetness of the tone of the pipes, never equalled.

Father Smith and Rene Harris had the entire business of the country between them, and the number of first-class organs they made was prodigious, being almost equal to the pictures and single figures of Raphael. A single stop known to be of their workmanship is, even at the present day, considered by connoisseurs invaluable. The more important organs by Father Smith still remaining in London, are those of St. Paul's Cathedral; the Temple Church; St. Peter's, Cornhill; St. Mary's, Whitechapel; and Whitehall Chapel. Those by Harris are, St. Andrew's, Holborn; St. Bride's, Fleet Street; St. Sepulchre's, Snowhill; Christ Church, Newgate-street; St. Andrew's Undershaft; St. Lawrence, Jewry; St. Michael's, Cornhill; St. Mary's, Lambeth; and St. James's, Westminster. All the above-named instruments have received, in a greater or less degree, the additions of modern improvements, and still rank among the finest organs of the kingdom. Numerous others of both makers are to be found in a neglected state in the deserted churches of the city.

It is well known that King James II. was a Roman Catholic, and that when he ascended the throne, in 1685, he made no scruple in acknowledging the fact; and indulging, as he did, the hope of being enabled to convert his three kingdoms again to that faith, he at once commenced the undertaking by adopting the Romish ritual in the domestic chapel of his Court. For the purpose of the celebration of the Mass in due splendour and regal pomp, he rebuilt the Chapel Royal in Whitehall,† the fittings, appointments, and adornments of which were of a gorgeous and dazzling description, including statues of white marble by Grindling Gibbons, an altar-piece by Verrio, and a grand organ, superbly decorated, by Reni Harris. This is the instrument which constitutes the subject of the present paper.

The following items (extracted from the "Secret Service of King James II.") shows its cost:—

1685. To Reni Harris, by advance, for an organ to be procured for the Chapel Royal in Whitehall	£ 300
1687. To Reni Harris, by advance, the same being intended to be employed in the making and finishing a new organ for the Chapel Royal, Whitehall	200
1687. To Giles Campian, for gilding the organ in the Chapel Royal, Whitehall	100
1688. To Reni Harris, in full payment for making and setting up the organ in the chapel at Whitehall	600
Total	£1200

* Towards the end of the reign of Charles II., the Societies of the Temple determined on the erection of an organ, when the two great builders of the time, Schmidt and Harris, were competitors, and each was supported by his patrons and partisans. Each then erected an organ in the church, the benchers promising to keep the best. Dr. Blow and Purcell performed on appointed days on Schmidt's organ, which it was thought must be chosen. Harris's organ was then played by M. Lully, organist to Queen Catherine, and won many admirers. The competition was kept up with amazing spirit for nearly a twelve-month; when the decision being referred to Judge Jefferies, he decided in favour of Schmidt's organ. Harris, of course, took down his instrument. He afterwards made it into two organs; one of these, which he sold to the parishioners of St. Andrew, Holborn, for their church—enlarged by Russell in 1831, and again by Hill in 1841—is the very beautiful organ that still stands in that church. The other went to Christ Church, Dublin, and about eighty years ago was removed to St. John's Church, Wolverhampton, where it still remains, and a very good instrument, in an exceedingly handsome carved oak case.

† The chapel here referred to must not be confounded with the present Whitehall Chapel. The latter, built by Inigo Jones in James the First's time, was then the banquetting-hall; whilst the other was a portion of the buildings of the palace erected by Wolsey, the whole of which was burnt down in 1695.

Taking into consideration the difference in the relative value of money at that period and the present, the above sum would appear a very large cost for an organ of the capacity of this; but the outer case being of moulded and carved oak, and adorned with numerous massive carvings, in wood, of angels, angel children, groups of cherub faces, etc., etc., of the most exquisite workmanship, of which the most satisfactory proof exists, fixing the same as the work of Grindling Gibbons, a large portion of the sum may be considered to have been absorbed in the expense of the case.

The Royal Chapel establishment was of transitory duration, for in 1688 the unhappy James, in consequence of his Romish practices, and other acts emanating out of his bigotry, found it advisable for his safety to quit his dominions by stealth, and never returned. The succeeding sovereign, William III., and Queen Mary, took up their abode at Kensington; and Whitehall was not again afterwards made the residence of the sovereign, and the new chapel and its organ consequently became disused.

St. James's Church had then just been erected, and the district apportioned for its parish abstracted from the parish of St. Martin-in-the-Fields, anno domini 1685, and the Rev. Thomas Tenison appointed its rector. At a meeting of the vestry of the parish held on the 17th April, 1690, at the suggestion of the rector, a petition was drawn up to the Queen, humbly praying Her Majesty to grant unto the parish of St. James a gift of the great organ of the Chapel Royal, Whitehall; and at a vestry held on the 7th of Sept., 1691, the Rev. Dr. announced the compliance of Her Majesty with the prayer of the petition, by reading the following letter (the original document is still preserved in the vestry):

"Whereas the Queen's Maj^{ty} hath beene graciously pleased to give ye Greathe Organ w^{ch} is in ye Great Chappell at Whitehall w^{ch} heretofore ye Papists possessed unto ye Parish of St. James to be sett up in ye Parish Church. I doe therefore authorize & give Leave unto Dr^o Tenison to take and remove the said Organ, and to employ whomsoever he shall thinke fitt to doe ye same. Given under my hand this 24th day of August 1691. In the 3rd year of their Maj^{ties} Reign."

DORSETT.

Father Smith was employed to remove and set up the organ in St. James's Church, which he contracted to do, and to make sundry specified internal and external alterations for the sum of £150, provided by subscription of the vestry, aided by a donation of twenty guineas from Princess Anne of Denmark (afterwards Queen Anne), who was at the time one of the congregation of St. James's Church. The following inscription was set in gold letters on the gallery front:—"This organ was given to the parish by Her Most Excellent Majesty, and erected at the charge of several of the inhabitants, anno Domini 1691." It was first used in divine service on Christmas Day in that year. Immediately on the completion of the organ in accordance with the first contract, Purcell and Dr. Blow were engaged to examine it, which resulted in Father Smith being employed to do further works on it, for which he was paid the additional sum of £50.

The composition of the instrument at that period was as follows:—

* This pious divine was a liberal in politics, and had ardently favoured the Revolution, for the advocacy of which he was subsequently well rewarded. The estimation in which he was held at Court in the new reign may be gathered from the rapid promotion with which he was raised successively to the highest dignities in the Church, viz.: Archdeacon of Lincoln, 1689; Lord Bishop of Lincoln, 1691; and Archbishop of Canterbury, 1694. Hence it may readily be conjectured what was the influence that obtained the gift of this organ to St. James's parish. The petition of the vestry was but an instrument for the Doctor to work with.

The circumstance also occasioned another similar royal gift to the adjacent parish of St. Anne, Soho. That parish, too, was an offshoot from the overgrown parish of St. Martin-in-the-Fields, the church having been finished anno domini 1686. To allay the jealousy felt by the parishioners of St. Anne, at the favour thus shown by the Queen to St. James's, her royal consort, King William III., gave a new organ for the church of St. Anne. This instrument was also built by Renatus Harris. It remained in the church until the year 1795, when the parishioners having got tired of their beautiful "Harris," obtained a new one, the manufacture of the Messrs. Gray, who having taken the old organ of Harris in part payment, subsequently repaired it, and sold it to the parish of St. Michael Royal, in the City of London, for their church on College-hill, where it now is—in a neglected state.

GRAND ORGAN. CC to C, 49 notes.	CHOIR ORGAN. CC to C, 49 notes.	ECHO.* C to C, 25 notes.
1 Open Diapason.	1 Open Diapason.	Stopt Diapason.
2 Stopt Diapason.	2 Stopt Diapason.	Principal.
3 Principal.	3 Principal.	Cornets. 2 ranks.
4 Principal.	4 Flute.	Trumpet.
5 Twelfth.	5 Fifteenth.	
6 Fifteenth.	6 Cremona.	
7 Sesquialtra. 4 ranks.		
8 Cornets to manual.		
5 ranks.		
9 Trumpet.		
10 Clarion.		

Two-and-a-half rows of keys.

Originally the organ case, of moulded oak framing, with extensive carved enrichments, was highly decorated in gold and silver, as was also the front of the gallery in which it is placed, and which is the same on which the instrument stood in the chapel at Whitehall, and the front pipes were diapered in numerous artistic designs; but when it was first erected in St. James's Church, this decoration was entirely effaced, by the whole case and its ornaments, as well as the gallery front, being uniformly painted over. Some difficulty would seem to have been found in removing the illumination off the surfaces of the pipes. The smaller groups of pipes occupying the upper compartments of the front, not being engaged pipes, were removed to the interior, and their places supplied by others; but those in the lower compartments, as well as the larger ones forming the towers, all speaking pipes (the diapason stop of the great organ), are found to have been opened at the seam, and turned inside out, thus removing the beautiful chasing to the interior of the pipe: the outsides were then left in their natural colour, viz., tin, and so remained until the year 1765. As the operation here referred to would imply a revoicing of the pipes, this stop, and it is a beautiful one, must be regarded as Father Smith's and not Harris's.

In 1708, Father Smith contracted to do certain further works of improvement to the St. James's organ, on account of which he was paid £65; but Smith dying, and the works not having been put into the organ, the widow was applied to on the subject, who having appeared before the vestry, accompanied by her son-in-law, Christopher Schrider (who had succeeded to the business), was informed that the vestry expected that the works contracted for by her late husband, and in part paid for, would be completed; but the request was not complied with, and, "out of consideration to the widow of an eminent man," and "every circumstance weighed," the vestry resolved not to enforce from the executrix of the great organ-builder either the completion of the works or the restoration of the money.

The above incident would seem to tell that Father Smith did not die rich—a circumstance somewhat irreconcilable with the fact of the immense business he carried on in England for a period of forty years, considered in connection with the generally recognised thrifty and provident habits of men of his native country.

Rene Harris's latest work in London appears to have been set up in 1715; but in Sir John Hawkins's *History of Music* it is stated that "Harris in his later days retired to Bristol, where he followed his business, and made numerous excellent organs for the churches of that city and the adjacent parishes." However that may have been, his son, John Harris, in connection with one John Byfield, a fellow-workman of the father's, and who had married the daughter, are found, in 1720, to be carrying on business in Red Lion-street, Holborn, about which

time they made several organs for the London churches; and they were there too, when they made the grand organ for St. Mary Redcliffe Church, Bristol, 1732, and, in 1739, the still more magnificent instrument of St. George's Doncaster, burnt with the church in 1852.

The organ-tuner that succeeded Father Smith at St. James's, was one Ambrose Warren, the sexton of the parish, doubtless an ingenious kind of man, but confessedly no organ-builder, yet he was imprudently intrusted with the care of this excellent instrument, and was also employed to do the work proposed to have been executed by Smith. At his hands the organ received a vast deal of irreparable mischief.

In 1765, the front pipes, together with the figures of angels, etc., were for the first time gilded, for which £45 was paid to a Mr. Pickering, and at the same time £40 to Byfield, the great organ-builder of that day—who had the care of the instrument as its appointed tuner—for internal repairs. In 1790, Mr. Hancock, who had succeeded Byfield (deceased) in the appointment of tuner, submitted to the vestry proposals to make extensive alterations on the organ tending to its improvement; but, luckily, the vestry did not accede to the proposition, merely engaging Mr. Hancock to do certain necessary repairs, which carried it on to 1803, when England, the best organ-builder of his day, was employed to make "repairs, alterations, and additions to the organ." These consisted in making new key-boards, extending the compass from CC to GG downwards, and upwards from C to F in alt. The echo was removed, and a new swell-organ added; for this England was paid £357, exclusive of the decoration of the outer case, which latter was provided for in the conditions made with the painter in the general repairs and adornments which were then being executed in the church,* viz., "to repair, re-colour, and varnish the mahogany ground of the organ case, and re-gild the front pipes and ornaments of the same."

In 1821, the organ had an extensive repair by Davis, and additions made consisting of an octave of pedals and unison open pipes, and a second open diapason to gamut G put in the great organ, to make room for which the cornets and clarion were taken out. The cost of this work was £270, which charge included the re-gilding of the pipes and ornaments.† In 1826, a person of the name of Courcel is paid £45 for some matter connected with the organ.

In 1831, Mr. Bishop came into charge of the organ as tuner (he having succeeded to the business of Davies), and in 1836 he executed some works of improvement on it amounting to £130, consisting mostly of a renewal of worn-out machinery, and the cremona, having become defective, was now removed and replaced by a clarabella.‡ Two couplers were added, and also composition pedals.

The organ had then become as follows:—

GRAND ORGAN.	CHOIR ORGAN.	SWELL.
GG to E in alt. without GG sharp.	GG to E in alt. no GG sharp.	Down to E.
1 Open Diapason.	1 Open Diapason to G.	1 Open Diapason.
2 Open Diapason to G.	2 Stopt Diapason.	2 Stopt Diapason.
3 Stopt Diapason.	3 Principal.	3 Dulciana.
4 Nason.	4 Flute.	4 Principal.
5 Principal.	5 Clarabella.	5 Flute.
6 Twelfth.		6 Hautboy.
7 Fifteenth.		7 Trumpet.
8 Sesquialtra.		8 Cornet.
9 Mixture.		
10 Trumpet.		

Pedal Pipes unisons GG to G meeting the 2nd Open Diapason of Great Organ.
3 Composition Pedals. Coupler's Choir to Great and Swell to Great.

In 1851 the writer of this paper was elected by the vestry churchwarden of the parish, immediately on which he engaged the attention of his then colleague, the late Mr. George Garrett, of Jermyn Street, to the state of the organ. A careful examination of the interior being made, it was found a most dilapidated piece of patchwork, all the movements and machinery entirely worn out, but the pipes generally in good preservation.

It was now made apparent that if this favourite old instrument was to be preserved to the Church, a renewal of the whole of the interior machinery must at once take place. An estimate obtained for the necessary work amounted to £450. The proposal embraced a thorough repair and restoration of the instrument on its original scale, which the churchwardens were prepared to carry out, and defray the charge from the Church funds. But, in order that the opportunity thus afforded

* This was the time of a general repair of the fabric of the church, when it was re-pewed as now seen, the cost of which was £10,500.

† At this time the church was repaired and beautified at a cost of £4,627.

‡ In this year the church was again repaired and beautified at a cost of £4,354.

* The Echo was a separate small organ, having its own row of keys ranged a step above the other key-boards, the pipes of which were contained in a closed box, which, of course, greatly deadened their sound. The sudden change in the course of performance from playing upon the ordinary organ to the smaller instrument gave the effect of the same music heard in the distance, as an echo—hence the name. This contrivance to enable a musical expression being produced on the organ, is considered to have been the invention of Rene Harris, and was the immediate precursor of the swell organ. The idea of having a lid to this box, to open and shut at the pleasure of the performer, thereby letting out the sound by degrees, and *vice-versa*, was the invention of the swelling organ. This last simple addition to the contrivance was the thought of Mr. Abraham Jordan, and first used in the grand organ he erected in 1712, and still standing in the Church of St. Magnus, London Bridge. The novelty, however, does not appear to have been much appreciated at the time; for it is not until about the year 1730 that any other instrument is found to have been erected containing a swell organ. Soon after this latter date, every parish in London seems to have been getting a swell added to the organ of their church. The identical swell of the St. Magnus organ above alluded to does not now exist; its present swell was made by Grey and Davison in 1852.

might be made available of adding to the instrument the improvements in organ construction which the period of more than a century and a half had produced (but for the cost of which the ordinary funds belonging to the Church could not properly be charged), the churchwardens, in conjunction with the then rector, the Rev. John Jackson (the present Lord Bishop of Lincoln), resolved to apply to the congregation for voluntary subscriptions in aid thereof. The appeal was at once responded to in such a manner as placed the most ample funds at disposal, and the limited space wherein to place the work now became the only barrier to the extent of organ that might have been purchased.

The original design, which had reference to restoration only, was now extended to an entire rebuilding of the instrument on a much grander scale, but retaining the case and all the stops of the old organ, the pipes of which were in a state of sufficient preservation, and which the mellowing hand of time had rendered of more than ordinary value. In accordance with this view, the plan of a grand organ, to include every stop in modern use for church purposes, and replete with all the useful mechanical appliances, as well as every other established improvement, was prepared by the writer under the able advice of Mr. Davison, of the firm of Gray and Davison. The building of the instrument was submitted to a limited competition, by means of a specification of the works being supplied to four of the most eminent organ building firms in London, inviting sealed tenders for the same. At the appointed time these were opened, when they appeared as follows: Messrs. Hill and Co., £780; Bishop, £830; Robsons, £835; Gray and Davison, £872. Messrs. Hill not having complied fully with the requirements of the specification, their tender was set aside. Mr. Bishop's being the next in amount was accepted, and a contract having been entered into with that gentleman on the terms of his tender, the works were completed strictly in accordance with the same; the whole expense, inclusive of the decoration and incidental expenses, amounting ultimately to about £1,000, and the instrument was first used at divine service on Sunday, the 10th October, 1852.

SYNOPSIS—DISTINGUISHING THE NEW AND OLD PORTIONS.

THREE ROWS OF KEYS AND PEDAL.

ORGAN ORGAN.	CHOIR ORGAN.	SWELL—ALL NEW.
Compass CC to F.	Compass CC to F.	Compass CC to F.
1. Open Diapason (part pipes), old.	1. Open Diapason, old, tenor C.	1. Bourdon, bass.
2. Open Diapason (large scale), new.	2. Dulciana, new, tenor C.	2. Bourdon, treble.
3. Stopped Diapason, old.	3. Stopped Diapason, old.	3. Open Diapason.
4. Principal, old.	4. Clarabella, new.	4. Stopped Diapason.
5. German Flute, 8ft. no.	5. Flute, old.	5. Principal.
6. Twelfth, old.	6. Principal, old.	6. Twelfth.
7. Fifteenth, old.	7. Piccolo, new.	7. Fifteenth.
8. Flageolet, new.	8. Fifteenth, old.	8. Scaquialtra.
9. Sesquialtra, 3 ranks, old.	9. Cromona, new.	9. Mixture.
10. Mixture, 3 ranks, new.	10. Bassoon, new.	10. Cornopean.
11. Pausaune, new.	11. Vial de Gamba, new, tenor C.	11. Oboe.
12. Clarion, new.		12. Clarion.
		13. Contra Fagotta, bass.
		14. Contra Fagotta, treble.

PEDAL ORGAN—ALL NEW.

Compass CCC to E.

1. Open Diapason (wood), 16 feet.
2. Bourdon (wood), 16 feet, tone.
3. Principal (metal) 8 feet.
4. Fifteenth (metal) 4 feet.

COUPLER STOPS.

1. Swell to Great.
2. Swell to Choir.
3. Choir to Great.
4. Pedals to Swell.
5. Pedals to Great—a Pedal to take the stop off.
6. Pedals to Choir—a Pedal to take the stop off.

SUMMARY.

	No. of Stops.	No. of Pipes.
Great Organ	12	864
Choir Organ	11	450
Swell	14	810
Pedal Organ	4	116
Total	41	2,240

Altogether the St. James's organ may be regarded as amongst the finest organs in London,—indeed, it may be confidently affirmed, that it has no superior. It does not contain a single stop which is not in the highest degree useful—all possessing that inestimable quality (Bishop's characteristic) of mixing well, thereby affording an inexhaustible variety of combinations. In the great organ is Harris's stopped diapason of metal—and Father Smith's open diapason (front pipes), unsurpassed for the richness of the quality of the tones. The divisions of the instrument comprised in the choir organ and the swell; the former for the number, variety, and purity of tone of its solo stops, and the latter for extent of stop, depth, and power, probably have no equal: and the compass of the three manual organs being uniform, the couplers are rendered additionally effective, and gives to the chorus unusual grandeur and majesty.

The external case of the great organ remains as it was. The detached choir organ, which stands in front, is a new appendage (an arrangement forced into the design by the insufficiency of space for the additional works within the old case). The bellows and much other of the more bulky machinery is placed within the tower, an arched opening from thence into the church (of corresponding size with the large window openings in the other faces of the tower), being found at the back of the organ ready formed to the hand, which afforded immediate facility for the arrangement; the latter proving a very advantageous arrangement, inasmuch as it effectually prevents the working of the machinery being heard in the church. The decoration of the case is a restoration to that appearance the instrument is proved to have originally presented. This work was executed by Messrs. G. and C. Bishop, Herald painters to Her Majesty, Bennett's Hill, Doctor's Commons (nephews of the builder). The designs in which the front pipes are illuminated are mostly *fac-similes* of the original adornment, discovered as before-mentioned on the inner surfaces of the pipes, several of which had to be partially slit open in order to enable the artist to copy off the designs. The grape pattern which adorns the large pipe of the centre tower and is very freely used throughout both fronts, was found within, and copied from that identical pipe. The exterior of the instrument is now extremely rich and beautiful in appearance; in all respects worthy its position in Sir Christopher Wren's *chef d'œuvre* of parochial church interiors; and in perfect keeping with the adornments at the opposite end of the edifice.* The groups of cherub faces contained in the carving of the impost are particularly worthy of notice, for the exquisite sweetness of expression portrayed in the countenances; and, together with the beautiful figures which ornament the upper part of the old case, show the master hand of Grindling Gibbons.

It is here worthy of remark that Mr. Bishop had been connected with the St. James's organ as its tuner for thirty years, and appears to have formed an attachment to it, by reason of the beautiful tones of some of its stops. He had often expressed an opinion that he could make it into one of the finest, if not the finest, instrument in London; and although the rector and the churchwardens deemed it proper to submit the work, now decided upon, to competition, Mr. Bishop was determined (as it has subsequently transpired) to obtain the order, and priced in his tender more with that view than the expectation of pecuniary profit; and the work having thus fallen into his hands, he threw his whole energies into it, saying that this organ should be his "crowning glory." The prediction has been fulfilled to the letter—the work has turned out in the highest degree satisfactory in all respects; for excellence of workmanship and sweetness of tone, an instrument second to none in the kingdom. It was Mr. Bishop's last great work. He retired from business almost immediately on its completion, and died the following year.

Mr. Bishop enjoyed a high reputation for superior workmanship, and also for the sweetness of the tone of his pipes, the voicing of which was always the work of his own hands. He had a long and successful professional career, and, what is of very unusual occurrence in the history of organ-builders, realized a handsome competency. For the renovation or enrichment of an old organ, Mr. Bishop's advice and assistance was eagerly sought, and the employment always attended with benefit to the instrument, and addition to his own reputation. He was an enthusiast in his art, and an ingenious mechanist. Of the modern improvements of the organ, the invention of several of them are due to Mr. Bishop; for instance, 1st, the percussion valve for steadying the wind—a self-acting valve inserted into the wind-trunk, the action of which is that of freeing the wind from the effects of the jerking motion of the bellows-blowing, and equalizing the density of its compression in the wind-chest, so that it shall enter the pipes in an even current—as also for neutralizing the convulsive effect which takes place in the wind apparatus by the sudden check to the exhaustion of the wind whenever a number of stops are simultaneously thrown off. 2nd, Composition Pedals—a contrivance for enabling the performer to change the stops during performance, by means of the feet, thereby avoiding the interruption to the course of the music which unavoidably takes place when the performer has to take his hands off the keys to pull out or push in the stops. 3rd, the Clarabella Stop—an open wood pipe of the flute species, of exquisite quality of tone in solo, as well as being a highly useful stop for harmoniously amalgamating any combination of the soft stops. The two mechanical appliances above referred to are now considered indispensable in every organ. The Clarabella Stop, too, is now generally adopted by the builders in organs of all sizes.

* The decoration of the altar, and the great eastern window, of great dimensions—Venetian design—and adorned with stained glass, by Wailles of Newcastle, in 1846, at a cost of £1,000 for glass alone.

Bishop's organs abound in the metropolitan churches, and are invariably good. His more important works are those of the new parish church, St. Giles, Camberwell; St. James's, Bermondsey; St. John's, Waterloo-road; St. Edmund the King, Lombard-street; the parish churches of Clapham and Lee; St. Peter's, Eaton-square; St. George's, Roman Catholic cathedral, Southwark; the St. Marylebone churches—Trinity, All Souls, Christchurch, and St. Mary's; and the inimitable restorations of the old organs of St. Paul's Cathedral, the Temple Church, and St. Saviour's, Southwark.

ORGANISTS OF ST. JAMES'S CHURCH SINCE THE FOUNDATION.

1691 to 1771.—Ralph Courtivelle (salary £20, subsequently raised to £40); received his education as a chorister of the Chapel Royal St. James's; he was the composer of the standard English psalm tune, called, "St. James's." Ralph Courtivelle, son of the above. Father and son having held the situation upwards of eighty years, but the time at which the change took place is not known—supposed about the year 1735. The younger Courtivelle, as well as being an accomplished musician, was also a literary reviewer and critic of much celebrity. He was supposed to be in the pay of the state, for the purpose of writing up the government of Sir Robert Walpole, and was, consequently, stigmatized by the appellation of "Court evil." The father of the elder of the above was a gentleman of the Chapel Royal, in the reign of king Charles I., and was one of the few royal servants who lived through the interregnum and resumed his place at the Restoration.

1771 to 1778.—Mr. Richardson. This gentleman, after a short service here of seven years, became organist of Winchester Cathedral. He was the composer of numerous anthems well known in most of the cathedral choirs.

1778 to 1805.—John Buckley, jun. (salary £40.) Of this gentleman's position in the musical world nothing can be ascertained, but at this same time his father was an active vestryman of the parish, and his uncle also, at the same time, surveyor and collector of the rates for paving, etc., etc., for St. James's. These circumstances may explain the cause of John Buckley, jun., obtaining the appointment of organist.

1805 to 1821.—Mr. Bartlemen (salary £40, subsequently raised to £60. This gentleman's name will probably yet be well remembered; he was the most celebrated English vocalist (basso) of his day.

1821 to 1852.—John Freckleton Burrowes; salary £60, raised to £90.) Mr. Burrowes was the pupil of William Horsley, Mus. Bac., Oxon. In his early career he gained considerable reputation as an original composer for a grand orchestra, the production of several overtures, and some vocal pieces, with full orchestral accompaniments, at the Philharmonic Concerts (of which society he was one of the original associates), stamped him as a contrapuntist of the first order. But he appears to have abandoned this, the higher branch of his art, for the less exalted, but more lucrative one of writing for the piano-forte, and arranging existing music for various forms of publication; of these latter class of works, the music lists of the time of Messrs. Goulding and D'Almaine, Chapell, Clementi, Birchall, Lavenu, etc., etc., show him a most prolific producer. Mr. Burrowes was also the author of two elementary works, viz.: "The Pianoforte Primer" and "The Thorough Bass Primer," very generally recommended by the first teachers for their clearness and usefulness, and had an extensive run.

1852.—John F. Burrowes; son of the above; salary £80. On the occasion of this vacancy there were eleven candidates for the appointment, which number being reduced by vestry down to four, these were submitted to a test of skill, Messrs. Turle (organist of Westminster Abbey) and Goss (organist of St. Paul's Cathedral) being engaged as joint umpires. The trial "came off" on the organ of St. Michael's, Cornhill (the St. James's organ being then in the course of construction), when Mr. Burrowes was pronounced the best performer, and was accordingly appointed by the vestry.

The following twelve organs are the largest and grandest in London, the relative extent and capabilities of which may be judged by the subjoined few particulars of each:—

St. Sepulchres, Snow-hill.—Built by Ranatus Harris in 1667, and enlarged at various periods, principally by Gray and Davison. Is of three rows of keys and pedal; contains 41 sounding stops, ten of which are on the pedals, and 2,495 pipes.

Christ Church, Newgate-street.—Built by Ranatus Harris in 1690, and re-built by Hill in 1838 with great additions. Is of three rows of keys, and pedal has 39 sounding stops—ten of which are on the pedals and 2,515 pipes.

Christ Church, Spitalfields.—Built by Bridge in 1730, enlarged by Gray and Davison in 1852. Is of three rows of keys and pedal; contains 45 stops, five of which are on the pedals, and 2,769 pipes.

Westminster Abbey.—Built by Schrider in 1730, and re-built by Hill in 1847, with great additions. Is of three rows of keys and pedal; contains 34 sounding stops, and 2,374 pipes.

St. James's, Westminster.—Built by Ranatus Harris in 1690, and re-built with great additions by Bishop in 1852. Is of three rows of keys and pedal; contains 41 sounding stops, four of which are on the pedal, and 2,240 pipes.

St. Paul's Cathedral.—Built by Father Smith in 1697, and restored by Bishop in 1849. Is of three rows of keys and pedal; contains 29 stops, one on the pedal, and 1,817 pipes.

Temple Church.—Built by Father Smith in 1682, and restored by Bishop in 1842. Is of three rows of keys and pedal; contains 23 sounding stops, three of which are on the pedals, and 1,602 pipes.

St. Mary, Lambeth.—Built by Ranatus Harris in 1700, and enlarged by Walker in 1852. Is of three rows of keys and pedal; contains 35 sounding stops, six of which are on the pedals, and 1,995 pipes.

St. Saviour's, Southwark.—Built by Schwarbrook (descended from the workshop of Harris) about the year 1730, and restored by Bishop in 1841. Is of three rows of keys and pedal; contains 28 stops, one on the pedal, and 1,813 pipes.

St. Paul's, Knightsbridge.—Built by Gray and Davison in 1840. Is of three rows of keys and pedal; contains 38 stops, six of which are on the pedal, and 2,585 pipes.

St. Michael's, Cornhill.—Built by Ranatus Harris in 1684, and restored by Messrs. Robson in 1849, with extensive additions. Is of three rows of keys; contains 35 sounding stops, three of which are on the pedals, and 2,359 pipes.

St. Martin's in the Fields.—Built by Bevington in 1854. Is of three rows of keys and pedal; contains 48 stops, nine of which are on the pedals, and 3,158 pipes.

FREDERICK CRANE,
Churchwarden of the Parish of
St. James's, Westminster.

21st August, 1855.

MINISTERS AND ORGANISTS.

To the Editor of the Musical World.

SIR,—There are some remarks in the letter of "A Young Organist," in your last, which I think merit pursuing further. They are in reference to the *undue* meddling of some of the clergy with the music of their respective churches. I do not for a moment mean that the minister of a church should not have a voice at all in its musical arrangements. On the contrary, I consider it the duty of every organist to observe all possible deference to his superior officer—I merely mean that, upon the principle of "the cobbler to his last," one who has duly studied the difficult and intricate art and science of music, as a profession, *must* be the best authority on all things relating thereunto; and that where such an one holds an appointment as organist, and is careful and conscientious in the discharge of his duties, it *must* be far more conducive to the well-going of whatever music may be required, to leave him unmolested, than to intrude upon him an interference which reduces him to the level of a mere menial officer, and must consequently greatly lessen, if not altogether destroy the interest and pride which he would otherwise take in his appointment.

An extension of such ill-judged interference is to be found in some few churches, in the shape of a *committee*, who take upon themselves to dictate and select, as if the organist were a mere machine. An instance of this occurs under my own immediate observation, where the parson and a few *quondam* friends, having busied themselves to raise funds for a professional choir, have thought themselves consequently entitled to superintend all its doings, and to select, unconditionally, all the music to be performed. Such interferences invariably proceed from the ignorant and unqualified, to which this case offers no exception. Some of the parties referred to are solicitors—one is a magistrate—one a surveyor—one a woollendrapier—one a haberdasher's clerk—and one a tailor (!!!)—and the amount of musical knowledge among the whole lot may be very fairly represented by an O. The necessary consequence is, that the organist who previously had taken the most extraordinary pains in his appointment, has *cooled down*. Can any one ask if the result is a loss or a gain? Yours very truly, A. B. W.

Paddington, Sept. 3rd, 1855.

"CRUSH THE GREGORIANS."

To the Editor of the Musical World.

SIR,—This cruel climax of "A young Organist" has, no doubt, been arrived at in haste, and he will, perhaps, waive his desire to see Gregorianisers treated like cider apples, if any other mode of extracting their acidity can be devised. Deeply sympathising, however, with his

complaint against ill-judged clerical dictation, to the detriment of church music, I would suggest that no clergyman of our enlightened times should harass his organist by a clamorous and exclusive preference for "the very tones which were sung in the Temple at Jerusalem," and this, for his own sake, seeing that a hundredth part of the time needed for authentic information on such an antique question would serve to afford very solid and useful knowledge of the church music of our own day, and of the steps by which it has so advanced, as that only a few peculiarly constituted individuals remain alive who can relish a retrograde movement. I am far from maintaining that all Gregorian melodies and harmonies are effete and worthless—there are a few very fine specimens which need not be banished—but to insist upon all Gregorian, and nothing else, is to take the readiest method of crushing Gregorians that could well be devised; and I think "A young Organist" cannot do better, in furtherance of his wishes, than to throw his whole soul into the work which his rector would have him perform. It has been extensively tried, and failure has always been proportionate with the zeal manifested in dosing the public with the fine old Judaizing church music. But, to speak seriously, it is lamentable that the ordained heralds of that new dispensation, at the birth of which angelic choirs poured forth the strain, "Glory to God in the highest, and on earth peace, good will toward men," should so misconceive their office as to bind our Christian ritual to the buried fabric of that material temple which has long since mingled with the dust of ages. Surely they do not consider that "Glory to God in the highest" should ever be man's watchword for higher attainments in body, soul, and spirit than the past has yet effected—surely they forget what responsibilities the blessing of "peace on earth" lays upon man to improve while here below in "whatsoever things are lovely and of good report"—and surely they must be somewhat deficient in "good will toward men" if they persist in doing violence to the age in which they live, out of a perverted taste for matter which has long ceased to afford healthy nutriment for living beings.

I am an universalist in music, and care not by what name our really valuable church music be called; but I am no worshipper of antiquity, *per se* (having myself been too much victimised by it and by its devotees), and I only long for the day when our pastors shall be sufficiently versed in church musical matters to renounce pedantic rules of wrong, and to be able to judge when an organist may be left free to use his own discretion in his own legitimate and responsible sphere, without that pernicious interference which ill-informed parties are too often allowed to exercise. Such a knowledge on the part of the clergy as I have in view whilst writing, would render them benefactors to their organists and congregations, instead of the reverse; and that, too, without any further encroachment on their consecrated time than would be allowable as a relaxation from the severer duties of their sacred calling.

In conclusion, I would respectfully intimate my own conviction that, if good church music has nothing to do with the saving of souls, bad music has at least much to do with the losing of souls. Zealous clergymen of our own loved Church have only to look at the multitudes won over to a corrupt system, from the simple fact of music's superior attractions there, and they will readily enter into my meaning.

I have the honour to be, Sir, your most obedient servant,
4th Sept., 1855. CHORALE.

ITINERANT MUSIC-SELLERS.

To the Editor of the Musical World.

SIR,—The musical profession is to be congratulated on possessing for a champion a man who is pure, upright, and strictly conscientious. The "Teacher of fourteen years standing" is happily qualified to be their advocate, from being himself as nearly perfect a tradesman as can well exist in these degenerate times. He furnishes us with many agreeable proofs of his own enviable qualifications. He tells us that he turns a deaf ear to the entreaties of the publishers to buy their music on his own terms, and insists upon paying the price they demanded fourteen years ago when copyrights were respected, and competition hardly existed. Again, notwithstanding the "Teacher" is himself an inspired minstrel, such are his delicate feelings and tender conscience—he actually refuses to be an eager circle of pupils the sight of the treasures of his genius which are thus reserved exclusively for his own gratification. The "Teacher" favours us with a complimentary allusion to his high sense of justice, which is to be valued the more from not having been called into question. It is evident then that, as far as principles and abilities are concerned, the "Teacher" is irreproachable; but it is to be regretted that nature will not allow any one of us claims to perfection in everything, and the "Teacher" himself is an example of a gifted man, possessing in common with the rest of his species a weakness, proving him to be nothing more than fragile human nature. The only weakness which I can trace in the character of "the model teacher" is an irrita-

bility of temper, which, in itself, is excusable, as it may have been born with him; but which, I regret to say, leads the "Teacher" into the performance of tricks of which he himself must be ashamed when the moment of vexation is passed.

For instance, wishing to make a point at the conclusion of his last epistle, the "Teacher" has condescended to misrepresent the meaning in which I had used certain words and quotations, and on these same misconstructions of his own to charge me with the most besotted ignorance; and further, to contrast my dulness with his own brilliancy, he has invented two original puns. Doubtless your readers have not noticed the quibbles of the "Teacher," but I will expound them.

Quibble No. 1.—I spoke of the old medical practitioners who supplied their patients with doses, pills, and everything else, under the term of physicians, which, also, with the appellation of doctors, they have commonly received for ages past. My meaning was unmistakable, as I was alluding to the times past when the different branches of the profession did not exist. The "Teacher" thereupon accused me of not knowing that physicians do not sell drugs, and, in the enthusiasm of his discovery, ventures to suppose that I meant musical doctors!

Quibble No. 2.—I wrote—"His cry reminds me of the poor silversmiths of Ephesus whose trade was threatened," speaking of them in a tone of commiseration for their impending misfortune. The "Teacher" says, "the Ephesian silversmiths were rich not poor!"

Quibble No. 3.—I spoke of the music which the master sells to his pupils without intending it to be played, as "like the razors"—the inference being that both are meant for sale not for use. The "Teacher" does not quote the words which are unmistakably plain, but vauntingly asserts his astonishment that I do not know that the razors were "made to sell."

By means of these three contemptible quibbles the "Teacher" endeavours to lead any one who does not read the two letters together to suppose that I have been guilty of ridiculous, childish blunders.

The moral then is this:—A man may be highly respectable, painfully conscientious, nervously talented, but at the same time mean and resentful through an infirmity of temper. Such is "A Teacher of fourteen years standing," who only requires to rise above such pettiness to be a perfect specimen of an itinerant music-seller.

A PROFESSOR OF TWENTY-THREE YEARS STANDING.

MUSICAL DEGREES.

To the Editor of the Musical World.

SIR,—In answer to Messrs. "Fife and Drum's" paragraph in last week's journal, which asks, "if it be a fact that Cambridge will evidently accept an exercise if only one of the choruses be written in five parts?" we feel inclined to give an unqualified "yes!" since that is the only conclusion one can possibly make after reading the letter written by the Cambridge professor, and introduced by your correspondent, "Justitia," in his first "commentary."

If Messrs. "Fife and Drum" have interpreted this said Cantabrigian epistle in another manner, thereby altering it—to us and our friend's—plain import, then shall we be proud to consider them as having imbibed views of "the future" to a similar extent in the translation of common prose, as the late "little intellectual looking man," who, last season, spread such little light in the great city, on musical subjects and musical conducting, and in the interpretation of well-known and well-established musical rules in particular.

Thanking your correspondent for the compliment (?) paid in informing you of our ability to "get on with a letter without calling names," &c.

I remain, sir, yours respectfully,
September 4th, 1855. AMPHION.

To the Editor of the Musical World.

SIR,—In reply to Messrs. "Fife and Drum's" question, "Whether it be a fact that Cambridge will evidently accept an exercise if only one of the choruses be written in five parts?" we beg the favour of a reinsertion of the letter—which is a true and veritable "fact," and, consequently, not a "fallacy," as erroneously supposed by Messrs. "Fife and Drum"—written by Professor Walmisley, of Cambridge himself—at least we suppose so, as it bears his signature—and received by the writer of this letter in answer to an inquiry as to the requirements of the University of Cambridge for the degree of "Bachelor in Music."

It says: "The exercise for a music bachelor's degree is an anthem, or sacred composition, in the oratorio form; it may consist of any number of movements, solos, duets, &c., at the option of the composer; one (at least) of the choruses to be in five real parts, and the whole scored for full orchestra. The exercise (after it has obtained the

approval of the Professor) is performed by voices only, with an organ accompaniment, which the composer has arranged from the score, and which he is expected to play."

Messrs. "Fife and Drum" say, in allusion to our former remark upon less being required for the same degree at Cambridge than at Oxford: "Should this prove fallacy and not fact, it is just one of those unfair treatments of the subject which called forth our opposition; and we stand to that opposition, in the firm belief that it has been well founded, and not from any obstinate opinion that Cambridge alone can furnish talented musical graduates."

Certainly it is most natural, after reading the passage in Professor Walmisley's letter: "one (at least) of the choruses to be in five real parts," to come to the conclusion that if one of the choruses only in an exercise for a Cambridge degree be written correctly in five parts, (the other portion of the exercise being also written correctly, whether in one, two, three, or four parts) the composition would be considered worthy of the degree, though the least possible amount of work had been performed for it.

Disparagement of Cambridge musical degrees never was intended to be even insinuated by us; but as Messrs. "Fife and Drum," in their first letter thought fit to write in a somewhat unkind and slighting manner of Oxford, it was on this account that we asked you to favour us by inserting letters containing detailed specifications of the requirements of both universities for the same degree, and which on comparison would prove that Oxford required more than Cambridge.

Comparisons are odious in many cases, and had we not felt it our duty, as a set off against the primal remarks of Messrs. "Fife and Drum," to ask you to publish the above-named letters, we should never have attempted to draw a comparison publicly between the sister universities.

I am, sir, yours respectfully,

September 3rd, 1855.

JUSTITIA.

BERNE.—Two grand concerts were lately given. At the first, Dr. Spohr's oratorio, *Des Heilands letzte Stunde*, and Beethoven's ninth symphony—the latter for the first time here—were performed, and, at the second, Beethoven's eighth symphony, and the ninth repeated.

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The Editor respectfully suggests the practice of giving out the page in this Collection with the Psalm, thus: "The 34th Psalm, page 16 in the Collection," without which every effort to promote Congregational Psalmody will be of no avail. The memory is frequently at fault in Parochial Psalmody. The tunes have a great similarity, and in many instances the intervals are precisely the same. A correct and non-conspicuous copy therefore for those who can read music is most desirable. The lady portion of our congregations are especially qualified from voice and education to lead, and thus an organised system of Psalmody would be established in our churches.

If the practice of giving out the Page of the Tune is objected to, the plan of having the Tunes and the number of the Chant for the Venite, etc., affixed to the Church Doors—a plan that has been so successful at given such great satisfaction in St. Mary's and Trinity Churches, St. Mary-le-bone, St. John's, Paddington, etc.—may be adopted.

For every other part of our public worship, every facility is given, but in singing the praises of God, a great deficiency exists, which the present little work is humbly intended to supply.

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